

Pencil Drawing

Prepared exclusively for students of
ART INSTRUCTION SCHOOLS

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What can total grocery bills, or mark an appointment book or take notes in a classroom, and then, in trained hands, just as easily capture a scene on a sketch pad, or kick off a brilliant advertising campaign?

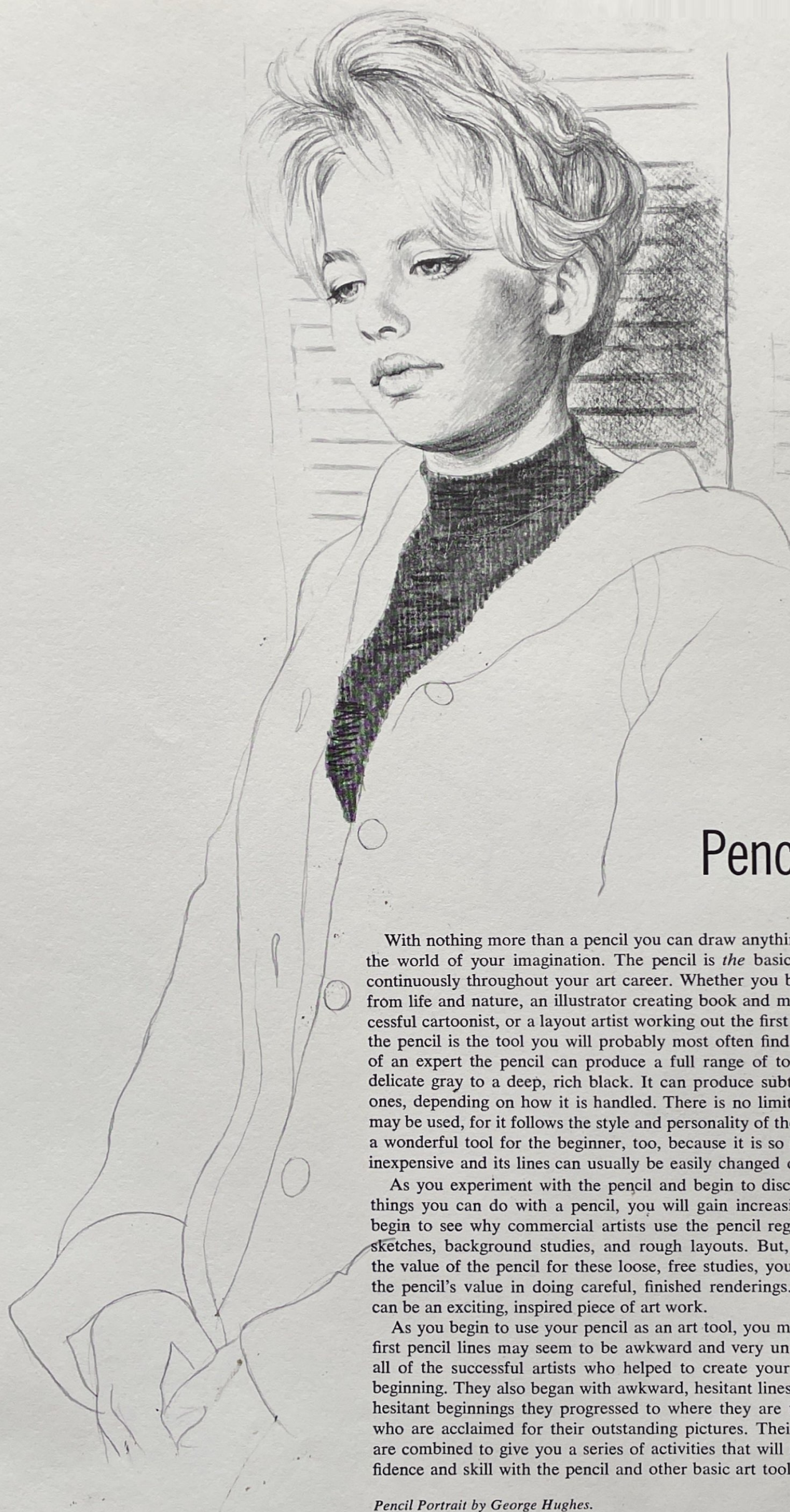
The answer, of course, is the pencil . . . the subject of this lesson.

Here, through a series of striking examples, you will be introduced to the endless possibilities of pencil drawing. You will become familiar with the crispness of fine point pencil drawing, and with the bold strength of broad point pencil drawing; and more important, you will learn when to use one technique rather than the other, and when to combine the two.

You will become familiar with the several pencil grades and the special uses of each. You will learn about textures by transfer, drawing from photographs, pencil portraits, and countless other aspects of pencil drawing. And all the while you will be receiving practical tips and hints from the top men in the world of commercial art.

In a word, this lesson demonstrates just how versatile, rewarding, and downright indispensable the ordinary pencil will be to you . . . both as a student and as an artist.

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Pencil Drawing

With nothing more than a pencil you can draw anything in the world . . . or from the world of your imagination. The pencil is *the* basic art tool and will be used continuously throughout your art career. Whether you become a painter, sketching from life and nature, an illustrator creating book and magazine illustrations, a successful cartoonist, or a layout artist working out the first ideas for an advertisement, the pencil is the tool you will probably most often find in your hand. In the hand of an expert the pencil can produce a full range of tones from the lightest, most delicate gray to a deep, rich black. It can produce subtle effects or bold, dynamic ones, depending on how it is handled. There is no limit to the manner in which it may be used, for it follows the style and personality of the person who directs it. It is a wonderful tool for the beginner, too, because it is so common and familiar. It is inexpensive and its lines can usually be easily changed or erased.

As you experiment with the pencil and begin to discover more of the delightful things you can do with a pencil, you will gain increasing respect for it. You will begin to see why commercial artists use the pencil regularly to make preliminary sketches, background studies, and rough layouts. But, while you will understand the value of the pencil for these loose, free studies, you will also become aware of the pencil's value in doing careful, finished renderings. A finished pencil drawing can be an exciting, inspired piece of art work.

As you begin to use your pencil as an art tool, you may be a little worried. Your first pencil lines may seem to be awkward and very un-artful. But, remember that all of the successful artists who helped to create your course had to start at the beginning. They also began with awkward, hesitant lines. But, from these crude and hesitant beginnings they progressed to where they are today . . . successful artists who are acclaimed for their outstanding pictures. Their many years of experience are combined to give you a series of activities that will help you develop your confidence and skill with the pencil and other basic art tools.

Pencil Portrait by George Hughes.

The fine pencil drawings on this page were done by master artists. Study them carefully and you will see how a few pencil marks can be put together to form a beautiful picture. Your lessons have been planned in a logical way to give you the background and practice activity necessary to develop your talent, thereby enabling you to do excellent work with the pencil, too.

Everything in this art course has a purpose. You will gradually proceed from simple exercises to more complicated art work. In the first lessons you will only be asked to become familiar with your basic art tools and how to use them. We want you to be able to do good practice work with these before you actually begin creating original drawings. The lesson assignments you will complete and send to the school will enable us to see how well you have mastered the purpose of each lesson.

Some Reminders

Before going on, stop for a few minutes to think about these important suggestions. First, we teach mainly through the use of photographs and drawings. But, the text is also important to you. Always read the text before doing the exercises that you are asked to do in the "What To Do" part of the lessons.

Don't be in too big a hurry to send in your lesson work. Some students immediately turn to the lesson assignments and try to do them before practicing the exercises. Don't get into that habit. Practice until you feel you are doing a good job. It will usually take two or three weeks of practice before you are ready to tackle the required lesson assignments. And, more than any other thing, the amount of practicing you do will determine how long it will be before you become a professional artist.

The paper you work on need not be expensive. Newsprint, for example, is excellent practice paper and costs much less than regular drawing paper.

Be as neat as possible in all the art work you do. Try to keep your drawings from becoming dirty or smeared. But, if it does get that way, don't be afraid to use your erasers.

Study hard, do good work and your progress in art will be both thrilling and rewarding.

Now, I know you are ready, so let's get started.



A drawing of M. Leblanc by J. A. D. Ingres.



Portrait of Edouard Manet by Edgar Degas.



A study for the Sistine Chapel by Michelangelo.

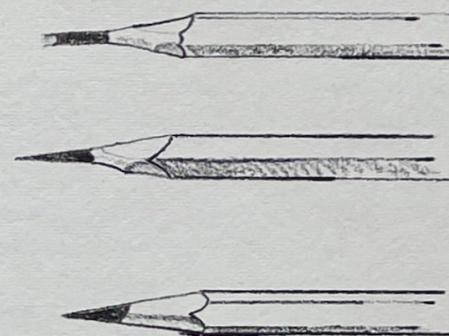
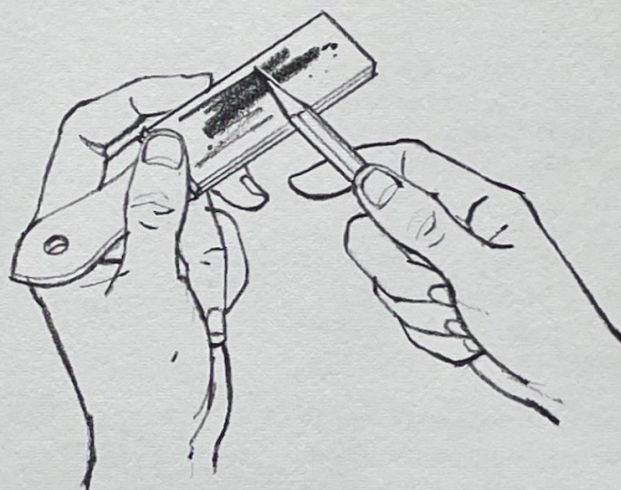
Pencil Grades and Their Use

You will learn, as you experiment, that different pencils produce tones ranging from very light to very dark. Numbers and letters are printed on pencils to tell you the grade of lead they contain. The letter "H" means that the lead is "hard"; "B" means the lead is "soft". The number with the letter tells you *how hard* or *how soft* the lead is. The commonly used grades range from 6H (very hard) to H (slightly hard) and from 6B (very soft) to B (slightly soft). An "HB" lead is in the middle of the scale and is therefore of medium hardness and darkness.

Because harder leads hold a fine point well, they are useful for fine line and detail work as well as for lighter tones. A soft lead may be used for fine line work also, but it will need to be sharpened more often and the light tones it produces are more difficult to control.

The darkness of tone can be controlled to some degree by the amount of pressure used. However, there is a definite limit to the degree of darkness you can get from a hard lead pencil, no matter how hard you bear down on it. On the other hand, you can't get as light a tone with a soft lead as you can with a hard lead. So, your first job is to learn to use the right lead for the effect you want.

A selection of an HB, a 2H and a 2B will give you a good range to start with. Later you can add to this if you wish, but you will probably never find it necessary to have more than 5 or 6 grades of lead on hand.



Sharpening and Pointing

Drawing pencils are sharpened and pointed in different ways to produce different effects. A sharp knife or a razor blade is sometimes used instead of a mechanical sharpener. This allows you to expose more of the lead which may then be shaped to give you various widths or types of points. Also, a mechanical sharpener tends to break the lead of the softer pencils.

A sandpaper block is used for shaping the lead. By rubbing the lead against the sandpaper at different angles the lead may be formed into any desired shape. Use your sandpaper block often to keep the shape you want on your lead. It takes only a few seconds to point a pencil in this way and the results it will have on your drawing will be well worth the time.

Holding and Using the Pencil

The best advice on holding a pencil for drawing is: hold it the way that seems natural to you and gives you the best results. Although there are a number of "grips" commonly used, their choice is a matter of personal preference. As a matter of fact, probably no one grip is going to work at all times. You may want to shift both the pencil and the paper around as you draw in order to get the effect you want.

While there are no *rules* on how to hold your pencil, there are a few general principles. Hold your pencil freely and easily. Draw with the wrist and forearm as well as with the fingers. Try swinging your entire arm from the shoulder if you are working on large areas. If your movements are cramped and timid, your drawing will look the same. If you want your drawing to have vitality, then use vitality in making it. Even small strokes and details are quite often best made with speed and energy which will result in a lively, fluid result. Changes in speed and pressure are the key to an interesting variety of line and tone. Such changes can best be made with your hand resting lightly on the paper and ready to move in any direction in a lively, responsive manner.



6B



5B



4B



3B



2B



B



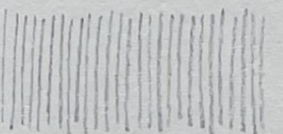
HB



H



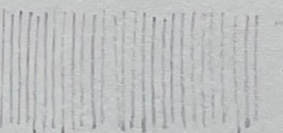
2H



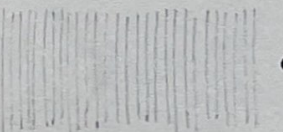
3H



4H



5H



6H

Fine Point Drawing

This western scene is a beautiful example of a pencil drawing done exclusively in a "fine point" style. To many people, the idea of doing a finished, shaded picture using only the point of a pencil seems almost impossible. They forget, or never learned how versatile a pencil can be in the hands of an expert. Beautiful linear effects, as well as solid three-dimensional impressions can be suggested with this style of drawing.

The KEY to doing a successful fine point drawing is to use variety and contrast, both in the type of lines and in the way in which they are applied. This principle is demonstrated very well on the rock and areas of the canyon wall. To indicate the projections of rock, as well as the light and shadows on these, the artist used a generous variety of strokes. Some are drawn lightly while others are bolder and darker. There are combinations of long, horizontal lines and groups of shorter "broken lines". Some strokes even criss cross over each other; a technique known as cross hatching. While most of the lines on the canyon rocks are drawn free-hand, the diagonal lines on the horses look very mechanical — as if they were done with a ruler. For the pine trees, the artist switched from straight lines to small, half circular lines. And, the pencil strokes on the pines are handled differently from the strokes on the bushes and grass surrounding the fallen tree. This shows the need for variety and contrast not only to indicate different surfaces, but to give the illusion of space and perspective.

By squinting your eyes, you will quickly see how dark accents run through the picture to give added interest. Just as necessary as these dark areas, are the white highlights. In many places, the white of the paper does as much as the pencil details, being used to indicate the sunny side of rocks, the color of the rider's costumes and the silvery glare of the brook.

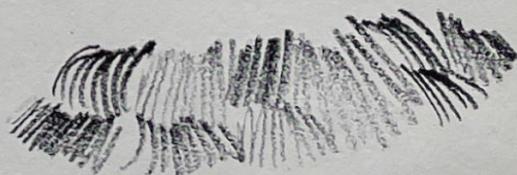
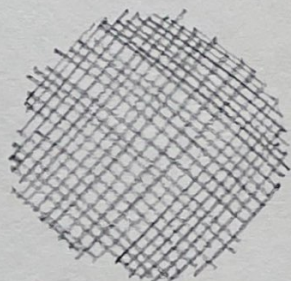
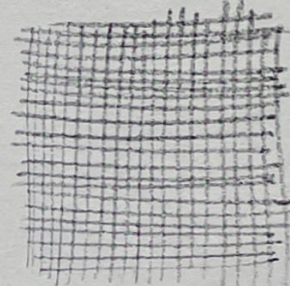
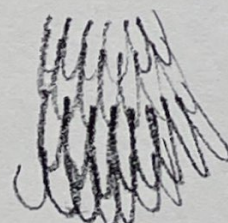
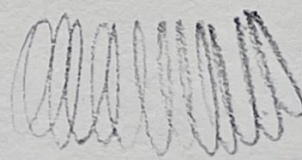
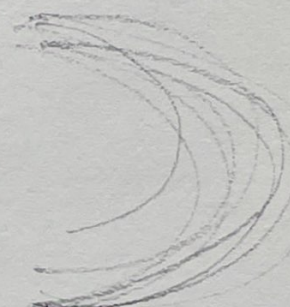
This picture wasn't done by magic but is the result of much experience and practice. You too will someday be doing fine point drawings just like this. To take the first step, you should try to imitate some of the pencil strokes that are on this page.

WHAT TO DO

Put a fine point on your 2H, HB and 2B pencils. Then, experiment with the line textures shown in the examples. Do this "free-hand" — *do not* use a ruler or any other guide for drawing the lines. Try to reproduce the same effect in your practice exercises as you see in the examples. Work until you can control your pencil.

Fill many sheets of practice paper. Experiment. Invent lines and textures of your own. Concentrate on the character of the line itself. See how many different effects you can get. You are experimenting with pencil techniques which can be used in your drawings to produce an endless range of effects. On the following pages you will see how some of these are used by master artists.

Remember to keep your pencils sharply pointed . . . these are exercises with *fine point*.





A fine point pencil drawing by Jim Smith, using 2B, HB and 2H pencils.



Sharpen your pencils with a pencil sharpener if you like, but final sharpening should be done with a single edge razor blade. Cut enough wood away from the pencil to expose almost one-half inch of lead. Then rub the pencil point on a sandpaper block to obtain a broad, working surface. The width of the surface you get can be controlled by the angle at which the pencil is held while rubbing it against the sandpaper. After you use your broad point a short time, you may have to shape it again on the sandpaper.

After each shaping, test your pencil point on a sheet of scratch paper before using it on your drawing paper.

Broad Point Drawing

The pencil drawing on the opposite page is done in a style known as "broad point". This way of working is completely different from the approach used in fine point drawing. In fine point, because of the way the pencil is sharpened, the artist makes use of many small details. The opposite of this is usually seen when doing a broad point drawing. Compare the two pictures for a demonstration of this principle: the great collection of details in the western scene as contrasted with the simpler handling of the boy.

To get the bold simple look of broad point you must sharpen your pencil in a special way; just using a mechanical sharpener won't do the trick. For best results, you should use a razor blade,

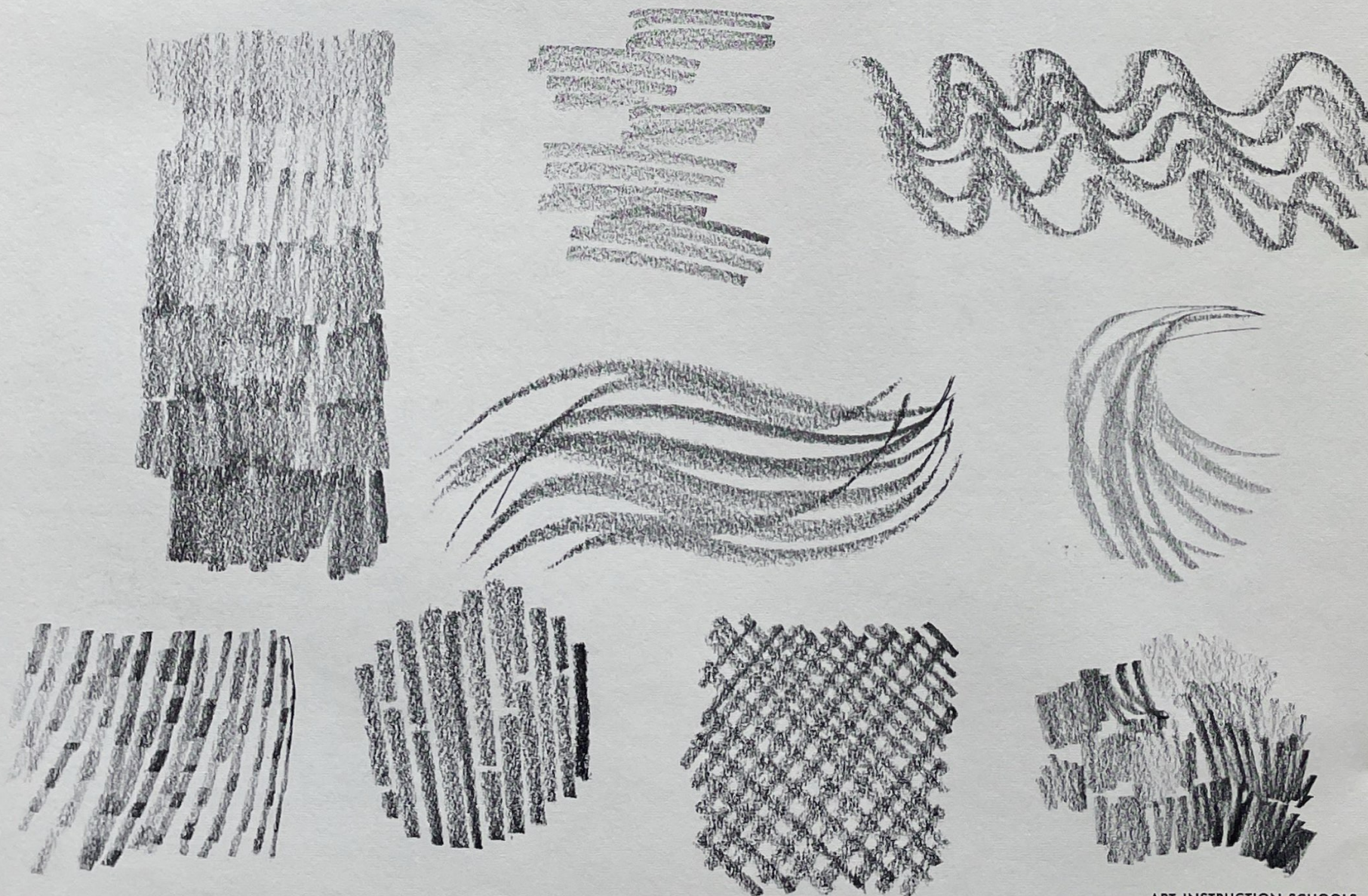
trimming the pencil until about one-half inch of lead is exposed. Then you can use a sand paper block to make this point flat and wedge shaped. It is this dull, or flat, blunt end that gives the wide brush like strokes so necessary in a broad point drawing.

By studying the scene across the page you can readily see that the majority of strokes are quite thick and heavy looking. However, variety and contrast are as necessary in broad point as they are in fine point work. To get this contrast, you can roll or twist the pencil to vary the width of the line. Changing the weight or pressure with each stroke will also give variations in tone. On the young boy's shirt the artist used dash-strokes of varying lengths and weights to make a strong, solid looking area. The background objects have all been tied together by longer, lighter weight strokes. Notice the other techniques on the helicopter, steam shovel and rocket. Some strokes are spaced to make light gray tones while others are overlapped to produce solid black accents. There are no rules telling you which type of strokes to use where; however, by experimenting you can learn how to control the broad point pencil style.

When you begin to imitate the broad point strokes on this page you will find that your practice paper gets filled up much faster than when copying fine point strokes. This speed is one of the advantages of using the broad point style. Another value in using such bold strokes is that it causes a "fussy" artist (one who is too concerned with small details) to loosen up in his drawing.

WHAT TO DO

Practice the broad point strokes shown here with your different pencils. Then make up other strokes and textures of your own. See how many different effects you can get. You will have a chance to use what you learn here in more complex drawings later in the lesson.





MARK
SCOTT

*Broad point pencil drawing
by Mark Scott.*



Courtesy of Sports Afield Magazine.



Combination Fine and Broad Point

Fine and broad point techniques are usually combined in the same drawing, just as you should use both hard and soft leads in a single picture. Using both fine and broad point will help you add variety to your work.

In the camping scene, for instance, notice how the artist has varied his handling of different areas in the picture. In such places as the shadow on the sleeping bag and on the basket, he has used the bold effect of broad point, while in others (the hair, the bushes, and the grass) he has used the more delicate feeling of a fine line.

An important key to visual interest in a picture is **CONTRAST**, or the variations of lights and darks in a picture. Such contrasts can do wonders for a drawing by giving it strength and vitality.

To be effective, contrasts and accents should be artistically distributed throughout a picture. Study these two examples to see how the artist has taken care to place the strong accents effectively.

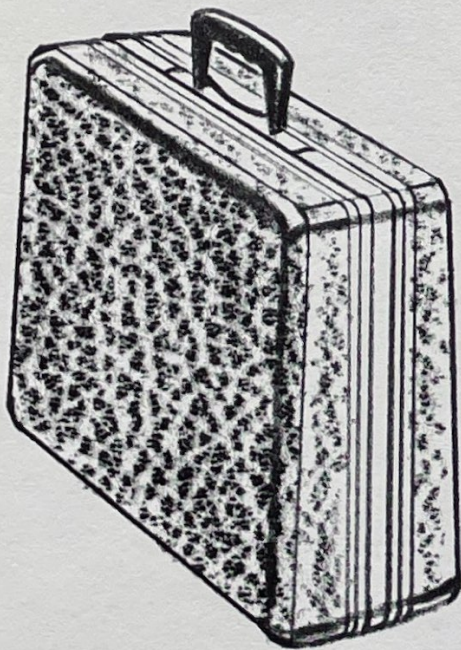
Experiment combining fine point and broad point strokes in your drawing. You will not only enjoy the activity, but will be pleased by the results you can produce.

Textures by Transfer

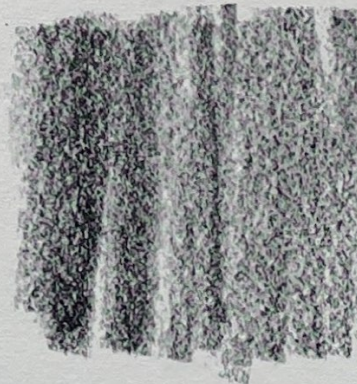
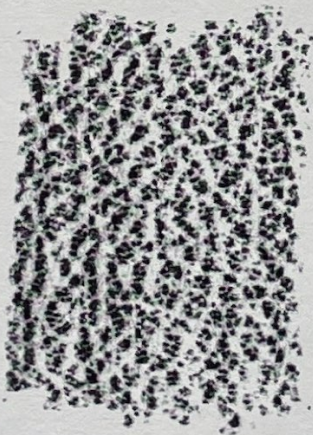
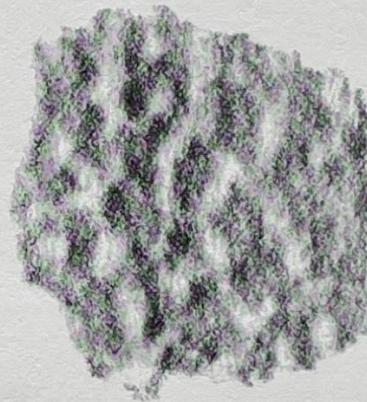
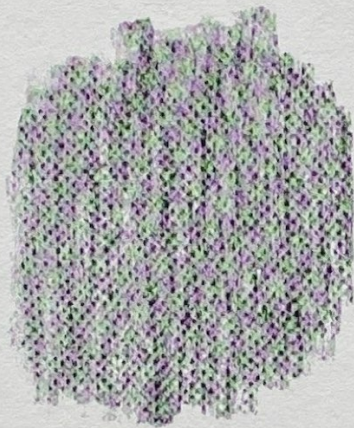
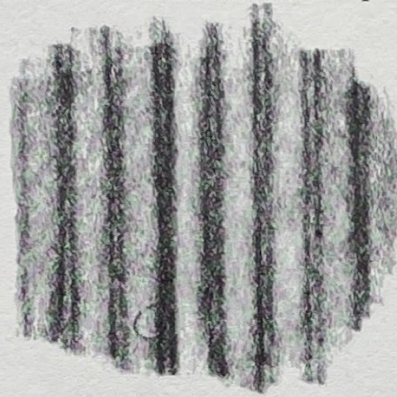
Advertising artists, fashion illustrators and cartoonists add sparkle to many of their drawings through the use of new and unusual textures. A 'trick' frequently used to obtain these textural effects will probably be of interest to you.



The outlines of this cartoon were drawn first. The coat texture resulted from shading the area after a piece of corrugated cardboard was placed under the drawing. A 2-B pencil was used.



The texture for this suitcase was transferred from a book cover.



Fashions require a variety of textural and pattern effects. This was done over a piece of linen.

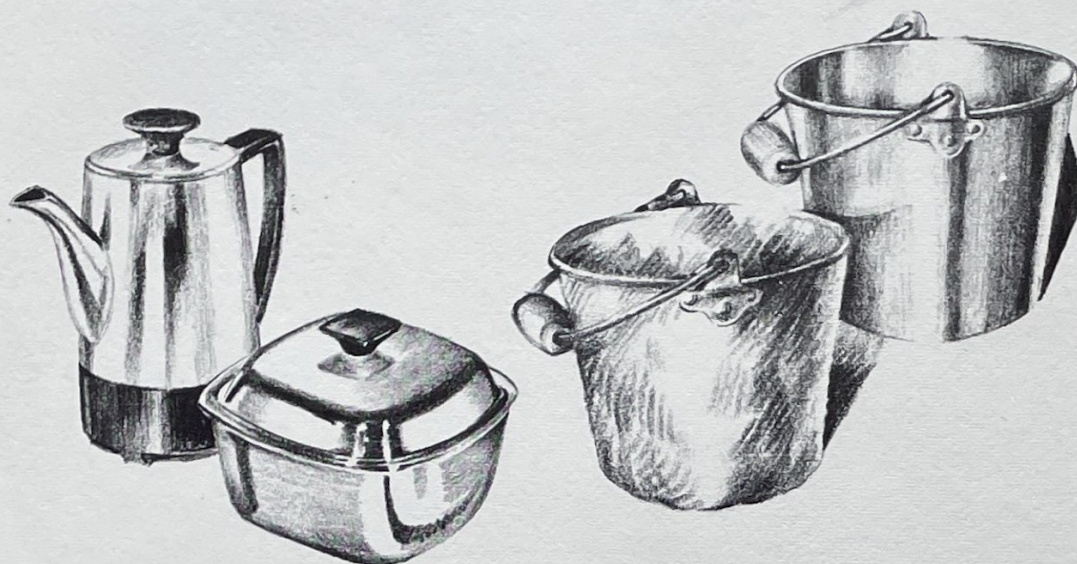
WHAT TO DO

Do an outline drawing on layout paper, tracing paper, bond paper, or other thin paper. Then place the sheet containing your drawing, face up, on a textured surface such as the ones mentioned on this page. Shade in the desired areas of your outline drawing with a pencil. The texture of the object beneath the paper will be transferred to your drawing. Try it! It's fun.

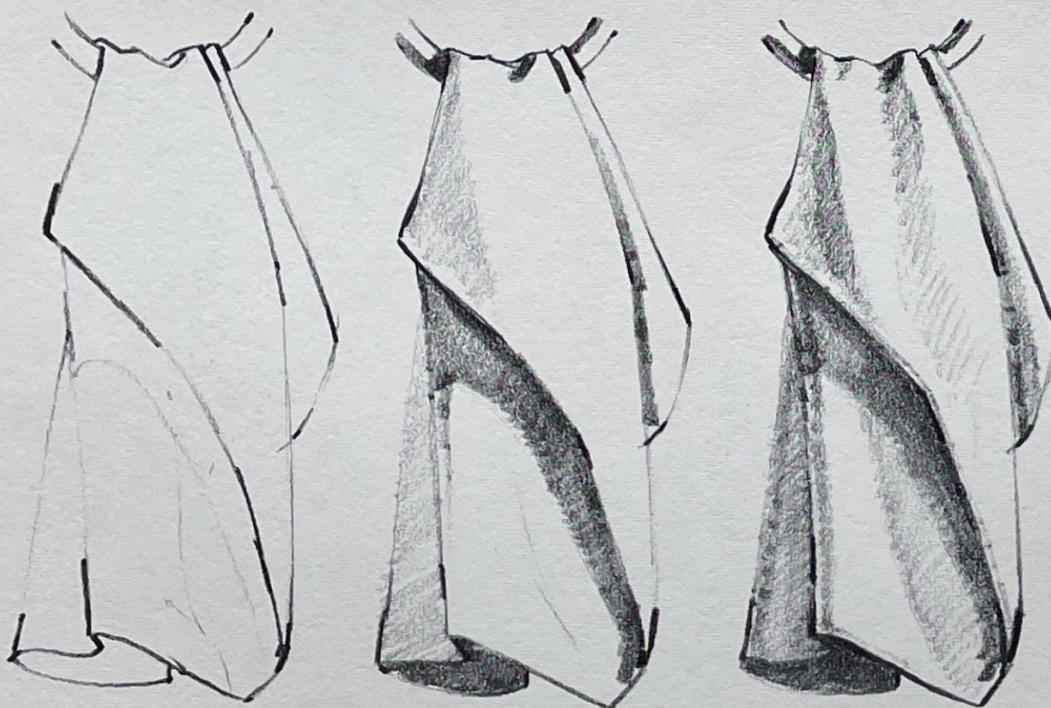
Pencil Textures

Carefully study the art work on these two pages. On the sheet marked "Pencil Texture Practice", there are a number of exercises for you to do. Because this first lesson on pencil drawing is concerned only with texture and line, outlines have been provided for you.

After practicing the textures on these pages, locate objects around your home which have different textures, set them up and draw them for additional practice.



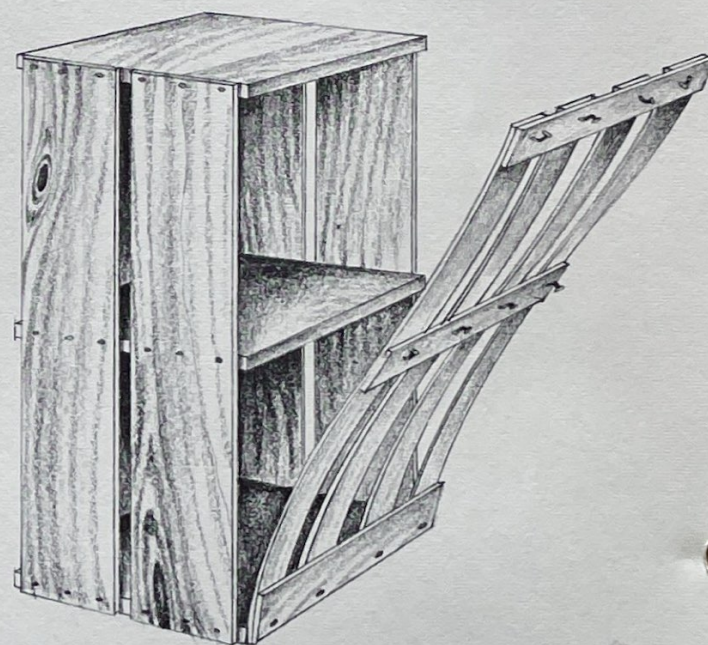
Bright, shiny surfaces require sharp contrasts between light and dark areas. Notice the different shading needed to show the textures on the old, dented pail. Texture differences increase through age and use.



Even a dish towel offers many drawing possibilities. This step-by-step demonstration shows you how to proceed: careful outline, darker tones, and then middle tones and accents. The problems involved in drawing this simple subject are basically the same as would face an artist in drawing a beach towel for an illustration or an evening gown in a fashion advertisement.



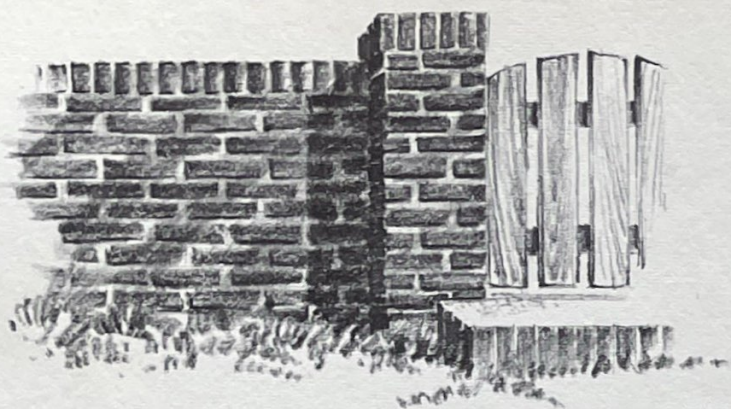
Trees can be sketched quickly and realistically when major areas are considered. The artist did the lighter shading first and the dark masses and details last.



Whether drawing fine furniture or wooden crates, lay in undertones (lightly shade the entire area), then add the darkest areas, and apply the wood grain pattern and accents last.



A simple block of wood can offer a challenge to the artist with a pencil in his hand and a clean sheet of drawing paper. Broad point pencil strokes served to show the texture of this plank.



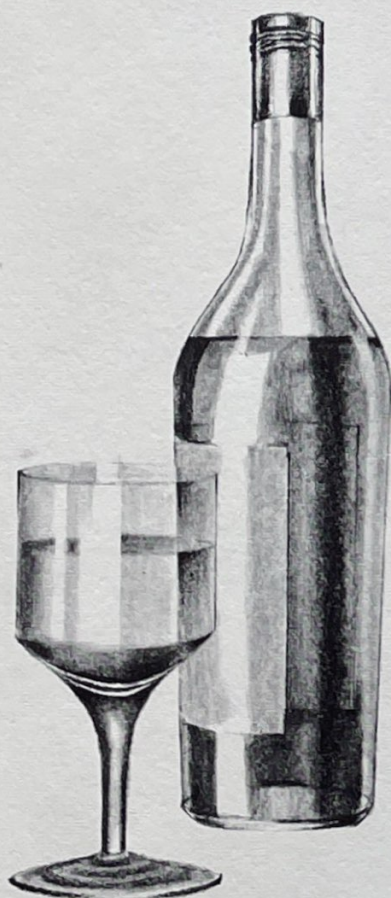
Brick is drawn in the same sequence as stone. But, draw each brick with a single broad point stroke. Note that there is less variation in light and dark areas than there is on stone.



The artist began by putting in the darkest shading. Next he added middle tones, and then applied final shading and details. Notice that the broad strokes suggest weight and solidity. For the lightest areas he let the paper show through.



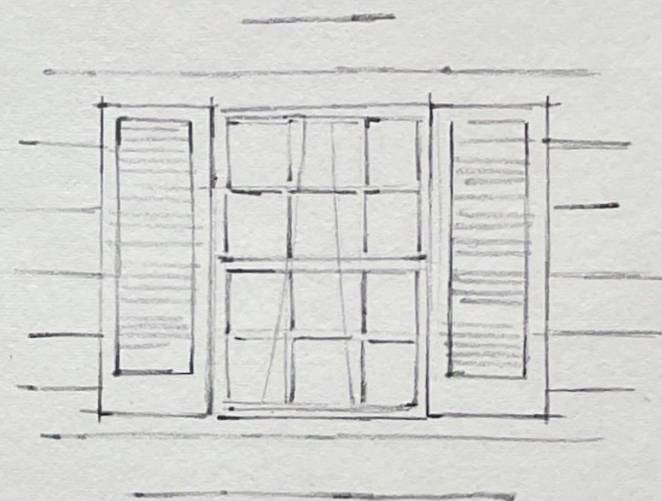
Starting with the outline drawing, lightly shade the entire area for your background tone. Because the light source is on the left, the shadows are on the right. Add details and accents last.



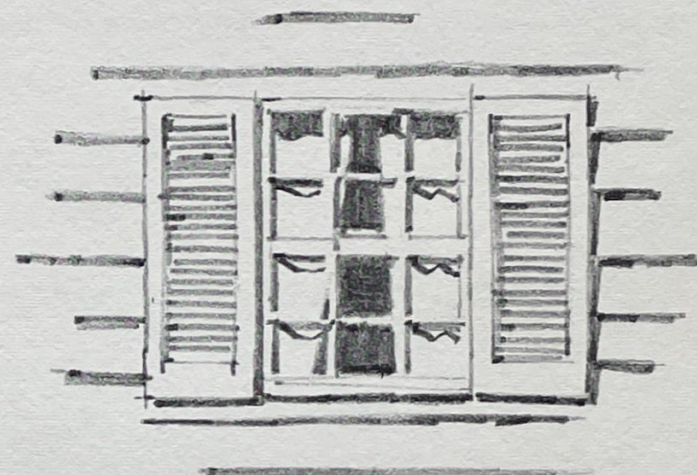
Study the transparency of glass as well as its surface texture.



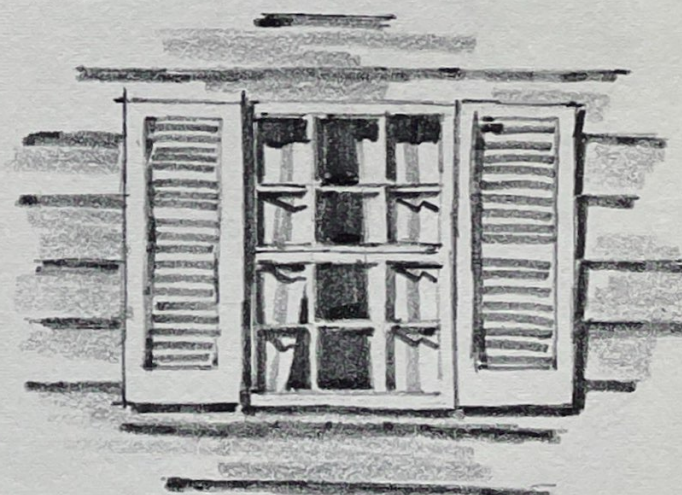
This broad point drawing of brick was done with three pencils of different grades. Each brick was drawn with a single broad point stroke.



This step-by-step demonstration shows a window without reflection. The artist started with a careful outline drawing of the subject.



He applied the darker tones first.



The drawing was finished by adding middle tones and accents. Study windows in buildings around you to become acquainted with different shading problems.

Using Photographs

The use of a photograph for reference is quite common among artists. Since it is not possible for an artist to see everything in this world, or to remember everything he has seen, most artists collect many photographs for their files, or "morgues". After some experience working from photographs, you will learn to eliminate unnecessary detail, and improve on the subjects in the photo. In addition, when you are doing art work of subjects which are not available for you to look at, a photograph will help you do a better job. A painter, for example, may take many color photographs when on a trip so when he gets ready to sketch and paint a particular scene he saw on his trip, he can take out the colored photo to refresh his memory. A commercial artist may use a photograph in doing an illustration showing a horse jumping a fence, because he cannot possibly halt the horse in mid-air to study the location of its feet, the muscle placement, the curve of the neck, etc. Another commercial artist may find himself asked to do an ad involving a street scene in Hong Kong. Rather than trying to draw from his imagination, or from his memory if he has been in Hong Kong, he will probably go to the library to locate photographs of various street scenes in that city. Obviously, the artist should not copy the photographs. But, having them available for reference is not only practical, but frequently necessary.

We recommend that in your practice you draw from the actual subject whenever possible, but feel free to draw from photos, too. Omit the bad — add the good.



*Photograph by Eric Spitz.
Step-by-step demonstration by George Terp.*



A simple outline drawing from the reference photograph, done with a 2H pencil, enables the artist to solve the drawing problems of placement, leaving out unnecessary and undesirable subjects, and adding desired details. When this step is completed he will be free to concentrate on shading.

Note that the artist left out the stumps and some weeds from the foreground and many of the branches from the trees.



The second step includes shading the roof and the dark end of the house, plus the addition of shadows under the eaves and on the snow covered foreground. An HB pencil was used for the lighter shading and a 2B pencil created the darker areas.



The final step included the addition of shading on the trees and building. (See how the trees were shaded dark where the background was light, and were left light in some areas to contrast with their dark backgrounds.) The details on the window, shadows on the building, and some final accents completed the drawing.



Pencil Portraits

These drawings, self-portraits by two of your art instructors, are reproduced here to show two very different methods of working with a pencil. Each artist drew while looking in a mirror to create his excellent likeness.

Chuck Gravem's portrait is an example of the careful draughtsmanship that has led to many portrait commissions for him. He applied light, preliminary lines first, to get good proportions. Then the shading was done, slowly and carefully, to get the desired results. In this style, the emphasis is on making the drawing look real and almost photographic. To do this, the artist must use subtle, gradual changes of tone in many places.

By Chuck Gravem.



Paul Van Demark is an illustrator whose clients are pleased with the versatility he demonstrates in his commissions. This portrait is an example of his constant search for unique methods of handling art assignments. Paul planned this drawing carefully, and the freedom of line resulting is evidence of the creative rewards one can earn by much practice and experimentation. Notice that Paul has used no solid shading but has instead used line alone to get the desired effect.

By Paul Van Demark.



*Broad point pencil drawing
by Mark Scott.*

Here is a crisp drawing with strong visual appeal. The active lines on the man's shirt contrast nicely with the "solid" looking texture on the young woman's sweater. Pencil-perfection like this keeps clients asking for more!

Art Instruction Schools student, Benito Enriquez, won first prize in a semiannual Beginners Competition for this fine piece of work. See below. It was published on the cover of the ILLUSTRATOR MAGAZINE. Notice the excellent contrast in the pattern of lights and darks. He created interest and put emphasis on the girl by keeping her light and making the background dark.

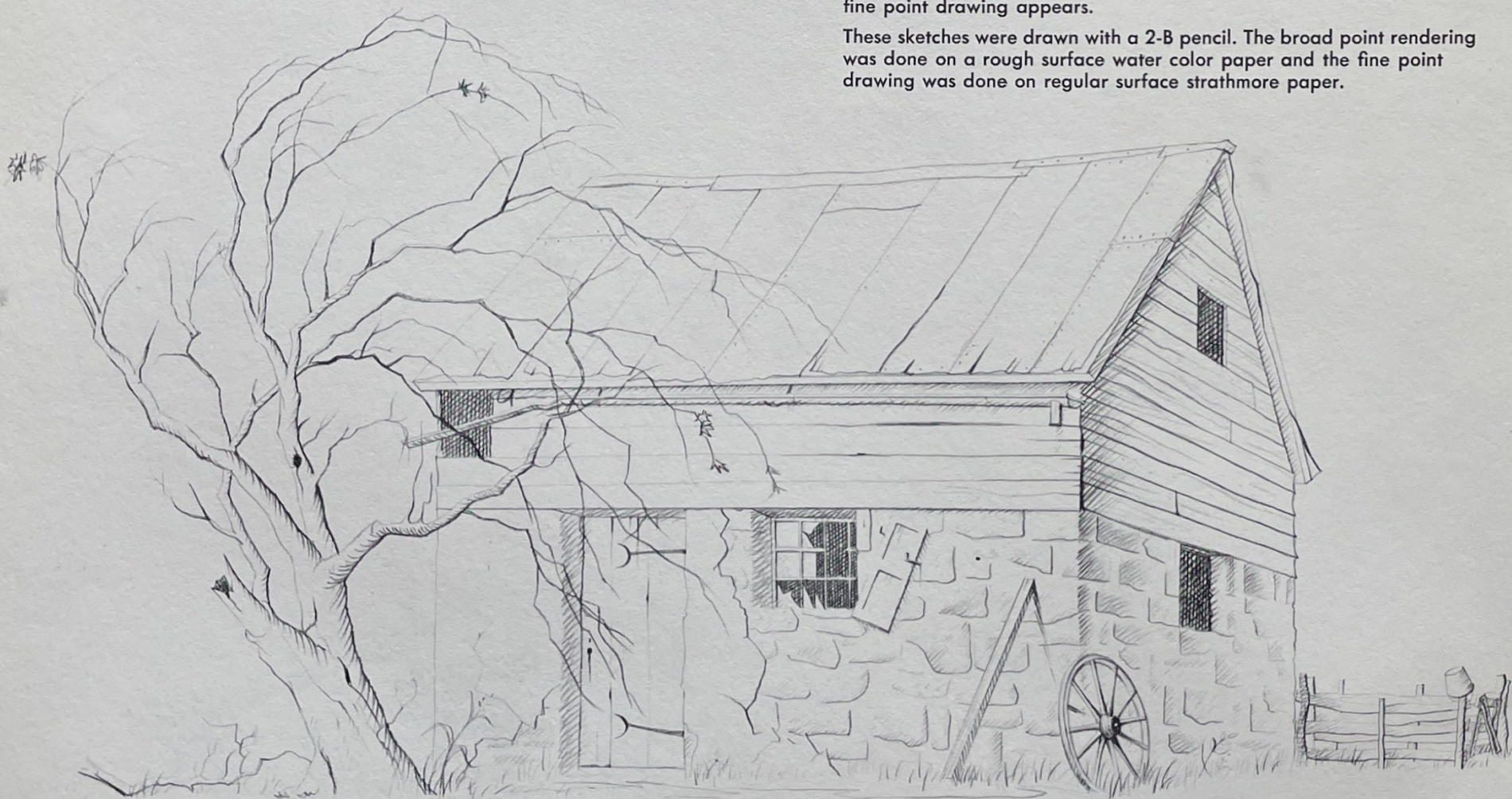
Pencil drawing by Benito Enriquez.





George Hughes, prominent illustrator and one of Art Instruction Schools' National Advisors, drew the 2 landscapes you see on this page. Mr. Hughes was commissioned to do the drawings to demonstrate his masterful fine and broad point rendering techniques. Study the bold broad point technique he used in the summer scene (above) and compare it to his fine point technique in the winter scene (below). Notice how much more detailed and delicate the fine point drawing appears.

These sketches were drawn with a 2-B pencil. The broad point rendering was done on a rough surface water color paper and the fine point drawing was done on regular surface strathmore paper.



Drawing for Advertising

This fashion drawing for Schlampfs of Minneapolis, Minnesota shows a unique yet practical application of pencil drawing technique.

Reproduced by special permission of Schlampf Furs.



Pencil drawing by Jim Smith.

This broad point drawing was done with 2B, HB and 2H pencils. Although it has a look of being "dashed off", the artist, Jim Smith, did six variations of this same drawing—before he got just the right effect!



This action drawing by Robert Riger was commissioned by, and reproduced in, Sports Illustrated Magazine. It exemplifies the dramatic results which can be achieved with pencil in the hand of a competent artist.

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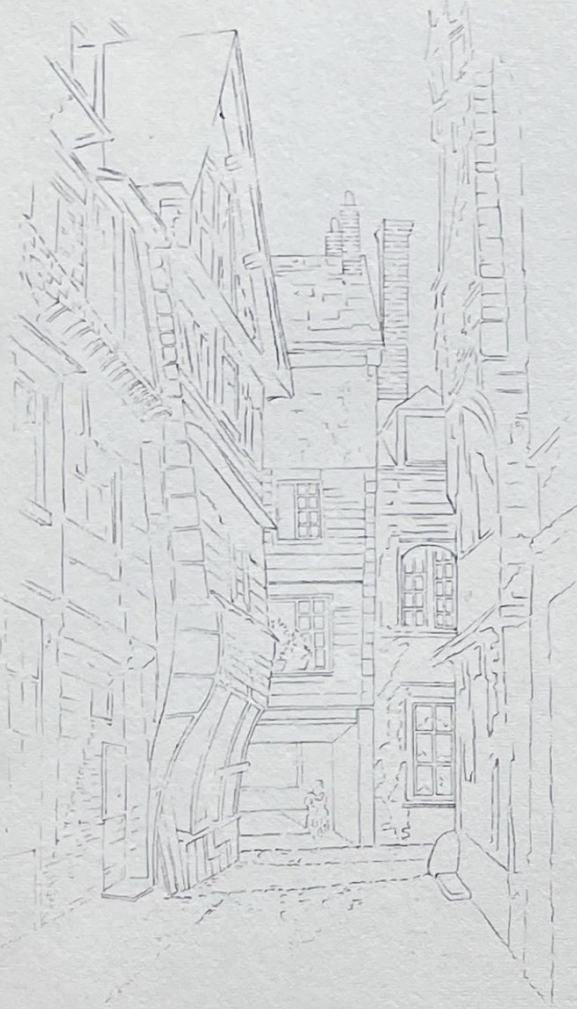
PENCIL DRAWING LESSON

You are now ready to start your assignment for the pencil drawing lesson. We have provided you with two outlines to be used for your "Pencil Drawing Lesson Assignment." One of these outlines is for practice and the other is to be completed and sent to the school. You will find this assignment to be fun and it won't be too difficult since the outline is correct to begin with.

Your problem is to shade this drawing just as it was shaded by the professional artist. Use your 2H, HB and 2B pencils, choosing the right one for each area you shade. Take all of the time necessary to do a good job on this assignment and you will be pleased by the results. Your work is not expected to be a masterpiece, but should show us how well you have practiced the exercises in this lesson.

We will grade your art work on the basis of how well you do the various textures, and the areas of light and dark, plus how neat your work is.

When you have completed your drawing, send it to us for grading along with your Pencil Drawing Test, in the envelope marked "PENCIL DRAWING." While your drawing is being examined at the school, study your next lesson. Be sure to put your name, address and student number on the back of your drawing and also on the front of the envelope. This is very important, as it is the only way we have of identifying your assignments.



Because you will do your lesson assignments from an outline, the artist started his work from the same outline and shows you the stages he went through in completing this drawing. On the next page is the actual size of his finished picture.



For your assignment, you may start with the background or you may prefer to do the foreground buildings first. It's up to you — shade from light to dark, or dark to light; do the details first or last. The only rule is to pick the method that gives you the best results.

In doing the "finishing touches", be sure to show all the textures and details. The dark accents and bright highlights are also important to give the picture strength and sparkle. And, the middle tones are very necessary to "tie" the details together and give the picture unity.





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Checking up on Yourself

The pencil drawing lesson you have just studied is very important to you since it is a foundation upon which much of your success in art may depend. So, let's review some of the main points of the lesson. It will give you a chance to check up on yourself to see how well you have covered the lesson.

Do you remember that:

1. The pencil is the basic art tool, and the one that you will probably most often find in your hand as an artist.
2. The pencil is a logical tool for the beginning art student to use at the beginning of his training.
3. You should read the text material before doing the exercises in your lessons.
4. The most important part of your training will be the practicing that you do.
5. There are 13 commonly used grades of lead pencils ranging from 6H (very hard) to 6B (very soft).
6. While a razor blade is commonly used to sharpen a pencil, the sandpaper block is used to shape the lead.
7. You should hold your pencil any way that gives you the best results.
8. Textures can be produced in fine line, broad point, or a combination of these two.
9. Broad lines are used mostly for shading and textures, with less emphasis on details than in fine line drawings.
10. It will help a "fussy" artist loosen up if he practices with broad point.
11. Contrasts between light and dark areas add visual interest to a picture.
12. Many commercial artists use photographs regularly in their work as a reference material because an artist can't be expected to remember everything he sees, or to have seen everything there is to see.
13. It is important to get into the habit of being neat in all of your art work.

Did You:

1. Practice all of the exercises marked "What to Do?"
2. Go beyond the required exercises and try some of the suggested practice activities such as some of the texture drawings for which you were not given outlines?
3. Did you experiment to develop textures of your own?
4. Study all of the drawings in the lesson to see how the artists obtained the results they did?
5. Enjoy yourself?



PENCIL DRAWING LESSON ASSIGNMENT

Student No. _____ Date _____

Name _____

Street No. _____

City _____ State _____